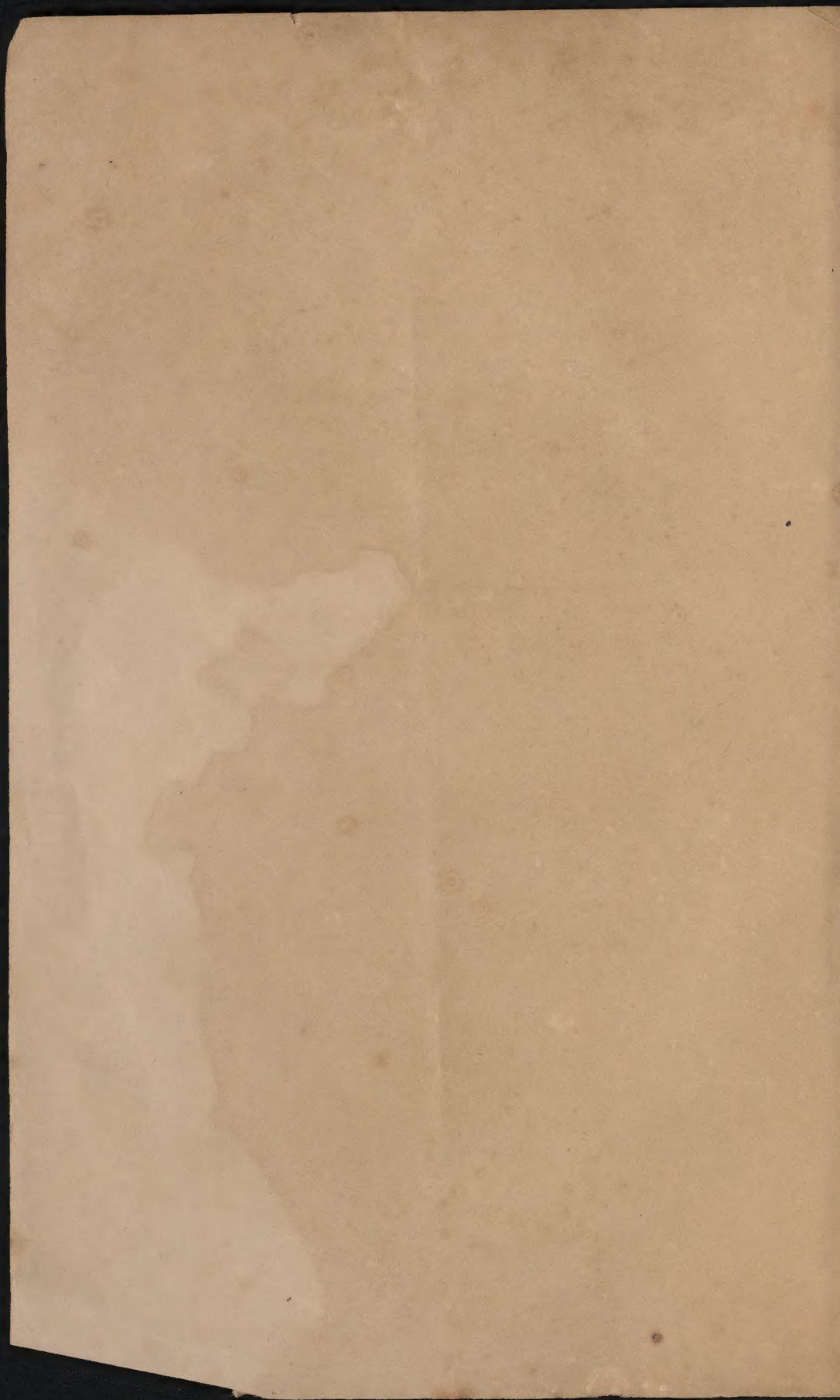


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CATALOGUE
OF
THE SCARCE
Etruscan & Græco-Italian
VASES,

RECENTLY IMPORTED FROM ITALY,

BY

SIGNOR CAMPANARI,

Discovered in the Tombs at Vulci and Cere,

COMPRISING

Vases, Tazzas, Incense Burners,

TERRA COTTA BUSTS,

AND VARIOUS OTHER OBJECTS.

WHICH WILL BE SOLD BY AUCTION,

BY

Mr. CHAS. DAVIS

At the Great Room, 121, Pall Mall,

Opposite the Opera Colonnade,

On TUESDAY, the 15th of JANUARY, 1839,

And FOLLOWING DAY, at ONE o'Clock PRECISELY.

To be Viewed One Day previous and Morning of Sale, when
Catalogues may be had of the Auctioneer, No. 13, Charles
Street, Soho Square.

NIL

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lots so in dispute shall be immediately put up again and resold.
- II. No Person to advance less than One Shilling; above Five Pounds, Two Shillings and Sixpence; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down Five Shillings in the Pound, in part of Payment of the Purchase Money, *if required*; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away with all faults, imperfections and errors of description, at the Buyers' expense, within One Day from the Sale.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of Sale; and the money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the Deficiency (if any) attending such re-sale, shall be made good by the Defaulters at this Sale.

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their obedient Servant,

CHARLES DAVIS,
13, Charles Street, Soho Square.

A CATALOGUE.

FIRST DAY'S SALE,

TUESDAY, the 15th of JANUARY, 1839,

COMMENCING AT ONE O'CLOCK PRECISELY.

ETRUSCAN OBJECTS.

LOT

- 1 A Stamnos, representing Thetis, who consoles Achilles, sitting on a rock, for the wrongs he has received from Agamemnon. On the reverse, Charon in the act of punishing, with his mace, a wicked man who lies prostrated at his feet.

The painting of this Stamnos is not of Greek but Etruscan execution. The thickness of the composition of the clay, the deeper redness of the color of the subject, the uniform straitness and precision of the dresses, the mediocrity of style in the whole composition, may be quoted as a proof of this assertion; for it has never been found that the Etruscan were careful in the execution of fictile vases.

While the Etruscans excelled in the art of working metals, and various other manufactures, they never arrived at the ability of the Greeks in painting, but were far inferior. This thing, although not proved, is highly probable, from a comparison of the ancient costumes, and because in all the tombs, articles of such small value were usually inclosed; moreover, because the use of Greek vases was tolerated, which,

however, were not wholly sufficient, but accompanied by a certain number of national fabric. In all the tombs discovered at Vulci, up to the present period, with very rare exceptions, national or black vases, coarsely painted, have been found, whether joined with Greek vases of most elegant design and execution, or alone, (which was by far the most common occurrence of the two) in localities where not a single Greek vase was visible. The reason why the Etruscans did not endeavour to attain a greater perfection in the manufacture of fictile vases, appears to have arisen from the apprehension of increasing the price, which would have seriously injured the poor, who in all states far outnumber the wealthy.—(See Dissertation, a painted fictile vase, by Sig. Secondiano Campanari, printed by the Academy of Archæology. In the name of the press of the R. C. A. 1836.)

- 2 A large black lipped Vase, with lines engraved around the body of the same
- 3 Ditto
- 4 Ditto
- 5 A Vase with two round handles
- 6 A black Vase with large handles, the neck of which is ornamented with points in the shape of a fan
- 7 A Vase with lines on the handles and round the body, on which they form different ornaments
- 8 A Vase ornamented like the preceding one, but without the small points ending in a fan
- 9 A ditto, very singular, with different ornaments on the neck; the handles are also very beautiful: an elegant fluting runs round the body of the Vase, and there is a star on the bottom at the foot of the Vase
- 10 A lipped Vase, with different ornaments
- 11 A small Vase, with different ornaments
- 12 A similar Vase
- 13 A similar Vase
- 14 A similar Vase
- 15 A similar Vase

- 16 Two Tazzas with two handles
- 17 Two similar Tazzas
- 18 Two similar Tazzas
- 19 Two similar Tazzas
- 20 Two similar Tazzas
- 21 A large Tazza, with different ornaments
- 22 A similar Vase
- 23 A similar Vase
- 24 A similar Vase
- 25 A beautiful Tazza, with elegant workmanship, in different styles
- 26 A Cover with a head upon it
- 27 A small lipped Vase, with ivory lines
- 28 Two feet of Vases, one of them very beautiful
- 29 A one-handle Tazza, with beautiful ornaments
- 30 A similar Tazza
- 31 A two-handle ditto, well preserved
- 32 A similar Vase, with a striped handle
- 33 Two similar, without ornaments
- 34 Two similar Vases, with flutings on the bottom
- 35 Two similar Vases, with stripes
- 36 A small Vase, with its cover forming a head in relief
- 37 Two small vases in the shape of fish scales
- 38 Six different small articles
- 39 Three small Vases, well preserved
- 40 Two similar Vases, one with elegant workmanship
- 41 A small two-handle Vase, with beautiful workmanship
- 42 A lipped Vase
- 43 Two two-handle Tazzas
- 44 Two similar
- 45 Three Tazzas on high feet
- 46 Two similar, with two handles
- 47 Two similar, of different shapes
- 48 Two similar ditto
- 49 A black Vase, with ornaments
- 50 Two small Vases, with meanders
- 51 Two similar, with two handles
- 52 Two similar

- 53 Two similar, of different shapes
- 54 Two lipped Vases
- 55 Two similar Vases
- 56 Two similar Vases
- 57 Two Vases, of different shapes
- 58 Two Vases, similar
- 59 A small Vase, with ornaments
- 60 A similar Vase
- 61 A large lipped Vase, with a head inside, and two serpents
around the top
- 62 Two Vases, of different shapes
- 63 Two small tazzas with two handles
- 64 Two similar tazzas
- 65 Two similar tazzas
- 66 Two similar, with high feet and without handles
- 67 Two smaller, similar
- 68 Three small two-handle tazzas with ornaments
- 69 Three similar, with impressions and marks around
- 70 Two tazzas, one of them with high handles, the other
without, beautifully varnished
- 71 Two large dishes of a red hue
- 72 Two similar, black, of middle size
- 73 Six different small tazzas
- 74 Five similar vases
- 75 Three black vases of different shapes
- 76 Two similar vases of white earth
- 77 Ten different small dishes
- 78 Ten similar dishes, one of them with a beautiful crowned
head
- 79 Six small tazzas, beautifully varnished
- 80 Four similar tazzas
- 81 Three black dishes, beautifully varnished, with different
marks
- 82 Three dishes, similar
- 83 Six similar dishes, without marks
- 84 Six similar ditto
- 85 A small tazza with two handles, beautifully varnished
- 86 Five small different vases

- 87 Three lipped vases with an ordinary figure
- 88 Four similar
- 89 Five similar, black
- 90 Two ordinary black vases, and a third in the shape of a cracknell
- 91 A lipped vase with red stripes, with a beautiful handle, made in the shape of the red ones, for which purpose it is joined to the same, to give it that effect
- 92 Two striped vases of middle size
- 93 A vase with beautiful white meanders
- 94 A similar
- 95 Two small tazzas
- 96 Two similar, with a black and white lachrymatory

TERRA COTTAS.

- 97 A beautiful Portrait of a woman's head, with pendants in the ears and beautiful hair
- 98 A similar portrait of a man
- 99 A similar portrait
- 100 A similar portrait
- 101 A similar portrait
- 102 A similar portrait
- 103 A woman's portrait with a veil on the head and pendants in the ears
- 104 A man's portrait
- 105 A man's portrait
- 106 A man's portrait
- 107 A man's portrait
- 108 A woman's portrait
- 109 A man's portrait
- 110 A woman's portrait with ornaments round the neck and in the ears

End of the First Day's Sale.

(7)

SECOND DAY'S SALE,

WEDNESDAY, the 16th of JANUARY, 1839,

COMMENCING AT ONE O'CLOCK PRECISELY.

TERRA COTTAS.

LOT

- 111 A man's portrait**
- 112 A man's portrait**
- 113 A masked head**
- 114 A man's head**
- 115 A woman's head, with beautiful ornaments in the ears**
- 116 A man's head**
- 117 A man's head**
- 118 A woman's head**
- 119 A woman's head**
- 120 A woman's head**
- 121 A man's head**
- 122 A man's head in profile**
- 123 A similar head**
- 124 A similar head**
- 125 A woman's head in profile**
- 126 A Man's Head, similar**
- 127 A Man's Head complete**
- 128 A Man's Head**
- 129 A Woman's Head**
- 130 A Woman's Head**
- 131 A Woman's Head**
- 132 Two Women's Heads**
- 133 Two Men's Heads**
- 134 Two similar**
- 135 Two similar**
- 136 Two similar**
- 137 Two similar**
- 138 Two similar**
- 139 Two similar**

- 140 Two Women's Heads
 - 141 Two young Men
 - 142 Three small Women's Heads, veiled
 - 143 Three similar
 - 144 Three similar
 - 145 A Breast, and four Priapi
 - 146 Three different articles
 - 147 A large Hand
 - 148 Two large Feet
 - 149 A large Altar, with two rows of animals
 - 150 A similar, with hares hunted by men
 - 151 Two small Feet
-
- 152 Two very beautiful black earthen Figures, one with large wings
 - 153 Five Geese, made of bone, with two human heads, of the same material, and two arms with hands
 - 154 A two-handle Amphora, with Greek inscription in relief on each handle
 - 155 Twelve glass Buttons
 - 156 Ditto
 - 157 Ditto
 - 158 Ditto
 - 159 Ditto
 - 160 Ditto
 - 161 Ditto
 - 162 A Cup with red figures. The inside represents a youth on horseback, attired in a chlamys. On his head he wears a *pileus*, holds a lance in his right hand, and in the left the bridle. He is going to the public games. On the outside, on both parts, are three young men, seen with strigils in their hands, taking off the ointment from their bodies after a bath.
 - 163 A Vase, with black figures, representing Theseus fighting with the Centaur
 - 164 A Tazza, beautifully varnished, bearing different animals
 - 165 A Cup, with red figures. On the inside a youth starting on some expedition. A woman stands before him; she holds in her left hand a cup, which she presents to

the youth ; in her right is a vase, filled with liquor for the customary libation. The same subject is repeated outside.

- 166 A Cup of uncommon shape. The inside all black, without figures. The outside exhibits a dance, with six figures, three on each side.
- 167 A Vase, with one handle, and black figures. They represent Bacchus between two Menades and two Fauns.
- 168 A little Vase, with a fine female head
- 169 Two very small black Vases
- 170 A three-handled Vase, representing a young man sitting on a stone, holding in his right hand a fruit basket. A female figure stands before him, holding likewise a small cister.
- 171 A Vase, in the form of a bell, with red figures, representing a warrior, holding in his left hand a lance, to the upper part of which is attached a piece of cloth, giving it the resemblance of a flag of the present time. With his right hand he leads a horse. A female figure, dressed in a long tunic, invites the warrior to drink out of the cup which she presents to him. The warrior is an *athleta*, who returns victorious from the games, carrying suspended from his lance the mantle or *chlamys*, the reward of his skill and courage. The woman who stands before him congratulates him on the success which has attended his efforts, and which will ever be the glory of her family. She offers him drink to renew his strength. She holds in the other hand the liquor destined for the horse, which has contributed to the victory of his master. The woman is supposed to be the wife or the mother of the warrior.*
- 172 A two-handled Vase, with black figures, representing Hercules and Apollo wrestling for the stag. This vase is the first found representing this dispute over

* A similar Vase, bearing the identical subject, was in the closet of her Majesty the Empress Josephine, at Malmaison ; it had been found in a tomb at St. Agata di Gota.—V. page 28, 1st vol. by Signor Millin.

the Apollo's tripod. On the other side, the picture represents a flute player, dressed in a long tunic, playing the double flute. Before him is a beardless young man, having in his hand an iron weight to exercise the strength of the arms, and behind is another beardless young man throwing the javelin. On this side of the picture the manner in which the javelin is thrown is remarkable. The young man has the fingers in a sort of band, attached to the middle of the lance.

- 173 A Vase, with red figures. On both sides the pictures represent Bacchus in the middle of two Bacchantes.
- 174 A large Tazza, with black figures. The combat of the Greeks and Trojans is represented in the inside of this Tazza. The battle is animated, and the composition and design are beautiful. The presence of the Heralds is remarkable: those of the Greeks may be distinguished from the others by the Greek border on their tunics.
- 175 A large two-handled Vase, with black figures, representing *Nausicaa in a car, with four women on foot, two with baskets of linen on their heads; all preceded by Mercury. Several persons are behind the car, and others under the horses. On the reverse is a chariot in full speed. The charioteer is reining in the horses, in order to enable the warrior to take better aim, who is placing himself in the best position for combat. The name of the warrior is Iphidamos, son of Agenor, and Coones, his other son, is the one who is running up to avenge his brother. Agamemnon,* by whose hand Agenor lost at the same time both his mighty sons,† is the warrior in the car. Another warrior, close at hand, is also fighting. He wears on the crest of his helmet two white feathers standing upright, which we believe to be ostrich feathers. Pliny relates that the ancient warriors ‡ adorned their helmets with such*

* Paus. V. 19. † Hom. I. c. 261. ‡ H. N. X. I. conoscope bellicos et galeas adornantes pennæ. (Iruthiocameli.)

plumes. We know besides that the ancients used them both as ornaments and as a military distinction. Another warrior is making his appearance from behind the chariot.

176 Amphora, with black figures, representing on one side Athenians and Amazons fighting: some in the act of flight—another, caught by Hercules, is near falling, whom the proud conqueror keeps under his foot, and is on the point of piercing with his sword. On the reverse are Hercules fighting three warriors, Minerva putting an end to the combat, and a dying warrior on the ground.

177 Amphora, from Nola.

Homer relates in the seventh book of the Iliad, that when Helenus, under divine inspiration, had counselled Hector to put a stop to the battle, and challenge to single combat the bravest of the Greeks, the hero received the instruction with pleasure, and proceeding from one spot to another, seized his mighty lance, and invited to the strife the strongest of the Greek warriors. All received the challenge in silence, until aroused by Nestor they cast lots for the honor, which fell to Ajax, the son of Telamon. The story of their combat is well known, and how surprised by night the two champions were separated by the heralds, who interposed their peaceful sceptres between their swords, and put an end to the contest. Hector then turning to his illustrious rival, thus bid him farewell:—

“————— Let us, on this memorable day,
 “ Exchange some gift, that Greece and Troy may say:
 “ *Not hate, but glory, made these chiefs contend,*
 “ *And each brave foe was in his soul a friend.*”

The artist of this vase has seized the moment of representing in two separate divisions Hector and Ajax, armed cap-à-pie, in the act of advancing to meet each other, and interchanging presents, which, as is clearly visible, he has made very different from those narrated by the Greek poet. At the side of each figure is the word ΚΑΛΟΣ, “the beautiful.”

178 Amphora, with black figures

Pallas armed in a chariot. The account is well known of this goddess, who as fierce in her enmity to Hector as favorable to Achilles, after Jupiter had weighed in the balance the destinies of the two heroes, and the fatal day of Hector weighed heaviest, who was then abandoned by Apollo to his inevitable fate, rushed with impetuosity from Olympus, and approaching the son of Priam under the form of Deiphobus, encouraged him to approach Achilles, to contend with him in single combat, since the death of the hero was now determined,* nor could Jupiter himself have saved him from the power of fate.†

In the present instance, we may suppose that the figure of Pallas, which we behold drawn by the rapid steeds of her chariot, alludes to the velocity with which the goddess hastened from the heights of Olympus to the plains of Troy, in order to instigate Hector to fight with Achilles, by whose hands he should be slain, according to the decrees of fate.

At all events, one cannot imagine a choice of any better figure than that of the goddess for these vases, which were destined for the victor in those games which were so often celebrated in her honor.

On the reverse is the beautiful Apollo, the most beautiful of all the gods. His long hair falls upon his shoulders, a fillet binds his temples, and enveloped in his ample peplum, he holds in his right hand the plectrum, and sounds with it the seven-stringed lyre, which he holds in his left. He is seated before Mercury, who apparently addresses him in a friendly conversation. It is quite sufficient for explanation to allude to that mutual friendship which existed between these deities, after the reconciliation which succeeded to the trick of Mercury in robbing Apollo of his herds.‡ Bacchus is to the right, holding a rhyton in his left hand, and in his right a crown of ivy.

* Hom. Il. X. v. 209 ss.

† Ov. Metam. XV. v. 807 ss. c. f. Hom. Il. H. v. 441 ss.

‡ Hom. Hymn. in Mercur. v. 751 ss.

179 Amphora, with black figures.

If it be granted, according to the opinion entertained by some writers, * that certain of these vases were used as presents upon bridal occasions, little doubt could be entertained, from the story of the painting upon the present object, that this among others had served a similar use.

In the middle of the scene is a chariot drawn by four horses. A youth, holding in his hand the reins, stands erect in the car, while at his side is a veiled female, which I here suppose to be the bride. Both are clothed in a tunic, (*χειριδωτος χιτων*); the youth in one with sleeves, (*Κοιζερρον*) such as were worn in the most ancient times.

Mercury, moving in the midst of the picture, marshals the solemn ceremony, wearing the talari, or winged sandals, the petasos or hunting cap, and the chlaina or cloak upon the shoulders. Apollo, dressed in the ortho-stadios, stands nearer the bride and bridegroom, placing the lyre in his garment. The young female before the car may be one of the Graces, the ordinary companions of Apollo. Near the same is the hind (Arge) which timid as it naturally is, stands with erect ears deriving pleasure from the harmonious sounds of the lyre.† Bacchus, crowned with ivy, holds a vine-twigg in the left and drinking horn in the right hand, and with him on the reverse of the vase are two menades and two satyrs.

180 Hydria, with red figures.

The subject is extremely simple. Two naked females are near a laver of a form not commonly seen upon the vases. The ancient custom of ablutions was one of the very earliest ceremonies, and of the most remote antiquity, and all sacrifices, offerings, vows,

* Gerhard *Annali dell' Istituto*, vol. III. p. 60.

† Plinius tells us, that this animal the more he keeps his ears open and erect, the more he is capable of smelling, and that he smells nothing when they are covered, or hanging down, "*quam (cervi) erexcere aure acumini auditus quum remisere surdi*," Our stag has them both standing upright, and lifts up the mouth, as if it were the better to be able to smell

and other religious acts, commenced always by an ablution of the hands.* The third figure is clothed, and assists at the ceremony, presenting a vase of incense in a similar manner to other examples.

181 A Kylix, with black figures.

A Satyr is depicted in the interior of this tazza, two great eyes are on both sides of the exterior, and near each eye an ornament of leaves.

Archæologists have said much with regard to these two large eyes, which are so frequently seen on vases and tazzas found at Vulci. Since the Egyptians represented their king and lord Osiris † by the figure of an eye, from which his name was interpreted *many-eyed*, from *os*, many, and *iri*, an eye, in the language of the country;—The Greeks did the same, inasmuch as, according to the testimony of Herodotus‡ and Plutarch, they believed Osiris was Bacchus himself,§ and they called both gods by one and the same name: thus a sphynx is frequently beheld close to these two large eyes, and this, according to Plutarch, indicated the invisible and mysterious, which animal the Greeks took from the symbols of the ancient religion of Egypt, to give to their Osiris or Bacchus. We may therefore believe that these eyes thus depicted indicate generally the same deity, in the identical manner by which he was represented among the Egyptians.

182 A Kylix.

On both sides of this tazza is Thetis dressed in a talaric tunic having just laid upon the ground, the helmet and shield of Vulcan, and holding in her left hand a long lance, which she presents to Achilles, who, balancing himself upon his right foot, stoops to attach the greave which he has just fitted on the other

* Nestor, previous to offering up vows to Jupiter for the success of the embassy to Achilles, washed his hands.—Hom. Il. IX. Achilles invoking the gods for the success of Patrocles.—Il. XVI. Hector, before offering a libation to Jupiter.—Il. VI. The Greeks, previous to offering a common sacrifice for the success of their arms.—Il. IV.

† Plut. de Is. et Osir. 10.

‡ Euterp. Il. 145.

§ Ib. XII.

leg. These were the first parts of the armour which a warrior put on when arming for war, as Homer in speaking of Paris, when he offered to encounter Menelaus in single combat:

"The purple cuishes clasp his thighs around,
 "With flowers adorn'd, with silver buckles bound;
 "Lycaon's corslet his fair body drest,
 "Brac'd in, and fitted to his softer breast."*

Thetis, according to the verses of Homer, did not offer this weapon to Achilles, for this hero had reserved among his armour a large lance which had pertained to his father:

"And now he shakes his great paternal spear,
 "Pondrous and huge, which not a Greek could rear."†

and he armed himself with this to fight with Hector. The painter however in this place, following another story than that of the Greek poet, gives a lance to Thetis. Horsemen and other armed warriors are present.

183 A Tuscan Amphora, with black figures. On this vase is represented Theseus killing the Minotaur; Ariadne and Minosa are present. Theseus is naked and un-bearded;—Ariadne wears a long mantle and tunic; Minosa, also wearing a tunic, rests upon his staff; Ariadne is seized with the utmost astonishment at seeing the havoc Theseus is making of the horrible monster.

The other picture represents a Warrior, armed cap-a-pie, in the act of taking leave of the two Agonoteti. Behind the warrior, a woman, looking sorrowful and dejected, stands in the attitude of lifting the hem of her ample mantle, in which she holds her right hand, wrapped up and concealed, to wipe off the tears streaming from her eyes. Mercury is present at the scene.

* Hom. Il. 3rd book, v. 410.

† Hom. Il. 19th book, v. 420.

184 An Amphora, with black figures. Apollo sitting upon a plinth, his breast is uncovered; around his body he wears a long mantle, thrown over the left shoulder; with his right hand he holds the plectrum, and with the left plays upon the lyre. He is attended by the Hours, who, two in number and no more, were taken by the ancients for the Seasons of the year. As a proof hereof may be mentioned the two symbols erected by Rumfrito before the propylon of the Hephestion at Memphis, representing Summer and Winter, which symbols are mentioned by Herodotus. On the vase there is a large myrtle, a plant dedicated to Venus, to whom the Hours were attendants and companions. The ancients consecrated the same plant also to Apollo, considering him to be favorable to divination.* The Hours are dressed in a mantle, and a long tunic, according to the ancient style.†

On the reverse is Bacchus sitting, wearing an ivy garland, holding in his right hand a vine twig, and in his left the Rhyton; he wears a large mantle and a long tunic; his face is turned towards a Satyr, who plays on the lyre, whilst another one stands before him singing.

185 An Amphora, with black figures.

Hercules, assisted by Minerva, with his left hand is laying hold of the Nemæan lion, which he seizes by the mouth and tries to strangle. As this animal, generated by Typhon,* was invulnerable, Hercules does not make use of the bow and the club, which he had already tried in vain; but with his hands unarmed, he grasps the lion and strangles it. We, therefore, see his quiver and his club in the hands of Iolus, who quietly stands by, looking on at this new kind of struggle. Minerva, in a helmet, is armed with a lance and shield, on which the artist has drawn a lion open-

* Schol. Nicand Ther. v. 613.

† Visconti M. P. C. tom. IV. Tav. ag. B. Hym. Orph Tast. v. 2s.

‡ Apollod l. V. Diod. Sicul. IV. 6.

mouthed, and his mane standing on an end, emblem of the implacable spirit which animated this daughter of Jupiter * as soon as produced from her father's brains, even then desirous of affrays and the noise of war. The Goddess wears a long tunic and an ample peplum.

186 An Amphora, with black figures.

On this Amphora is represented Pallas, beautifully executed, covered with a helmet, armed with a lance and shield, on which the painter has drawn a pigeon; she fights two giants, one of whom is on the point of falling under the blows of the Goddess. On the reverse a Warrior, armed cap-a-pie, takes leave of his instructor. Two Scythians are present.

187 A Corinthian Hydria.

Minerva with the helmet on her head and the lance in her right hand, holding with the same the reins of the horses, and mounted upon the chariot.† The Goddess wears a long fimbriated tunic, after the fashion of the Spartan women, in order to have her arms at liberty, and to wield her weapons, particularly the long and heavy lance, from the brandishing and throwing of which she was called Pallas.‡ Mercury wearing the mantle, long robes and the pileus, and holding the caduceus, leads the chariot. Bacchus, wearing an ivy chaplet, a long white tunic, and a rich mantle, follows him. Behind comes Apollo, playing on the lyre; and Hercules, armed with the club and bow, who apparently speaks to Pallas, closes the group. In the frieze three warriors fighting with lances, and two women, dressed in tunics and mantles, are present. Finally, in a band drawn around the body of the vase, is represented a stag hunt. This animal has been struck by three long arrows, and is on the point of falling; three horsemen, armed with javelins, approach the game.

* Hom. Hymn. in Pallas, v. 2.

† The chariot was an attribute of that goddess, who had invented it. Cic. de Nat. Deor. III. 23.

‡ Monti II. v. 996, p.

188 An Amphora, with black figures.

It is well known that Jupiter fell in love with Agenor's daughter, and that, in the form of a bull, he induced her to mount upon his back, and carried her off as his booty, crossing the sea to Crete; where she, by Jupiter, became the mother of Minos, Sarpedon and Rhadamanthus.*

On this vase, Europa is sitting on the back of the Bull, in the utmost astonishment; her hair falls loose upon her shoulders, as we may well imagine on those of a timid girl, under the apprehension of making such a long voyage on the insecure back of an ox.

We here see the girl on the point of landing on the island of Crete; which, on account of its being the birth-place of Bacchus,† where this God planted, and with his own hands, cultivated the vine, which there afterwards grew in the greatest abundance, is here distinctly indicated by a long vine-twigg, loaded with vine leaves and beautiful grapes, wreathed along the bottom of the picture. The same subject is repeated on the other side.

189 An Amphora, with two handles, entirely black, beautifully varnished

190 *A beautiful Head, ending in the shape of a Vase, with a lip, beautifully varnished and in perfect preservation*

191 Two bronze Hooks for sacrificial uses

192 A Terence, with commentaries. Edition of MDXI.

193 A Tuscan Amphora, with black figures.

The expedition of Theseus to the island of Crete is a well known historical fact. The Athenian hero, having with one hand seized the monster by the mouth, with the other thrusts his sword up to the hilt into the middle of its forehead. Theseus is bearded; Ariadne, his mistress, and Corcina, his nurse, are looking on; moreover, two youths, naked and unarmed, viz.—the same who had been drawn by lot, to be given for food to the Minotaur, and on that account without weapons,

* Apollod. III. c. 1. Hyg. f. 155 et 178.

† Diod. Sic. V. 23.

as Plutarch relates, and who had been put on board of the same ship, in which Theseus embarked, seeing that this hero had already vanquished the monster; are here represented lost in the utmost astonishment. In the other picture is a chariot with the horses abreast; on the chariot stands the charioteer, holding fast the reins. He wears a band round his forehead, and is clothed in a tunic without sleeves, called the *Systis*, a dress which they usually wore, as it did not at all entangle the arms, which were at liberty to master the horses and use the reins with freedom.

194 Hydria, with black figures.

The central picture represents Apollo, wearing a large tunic; in his right hand he holds the *plectrum*, and with the left plays the lyre. He stands between the two Hours, who are dressed in mantles and large long tunics. One of them, with a motion graceful and unembarrassed, lifts up the hem of her robe, in order to begin the dance. Mercury, with the *pieus*, a tunic and caduceus, stands on the left, and Bacchus on the right of the picture.

The Hydria is painted in three divisions. In the frieze is a horseman, armed with a large lance, leading another horse, galloping after a woman, who is running with great speed. A warrior, armed cap-a-pie, follows on foot the horseman. This scene represents Achilles at Genedes pursuing the young Hemithea,

In the third are a panther and large he goat.

195 A Panathenaic Amphora.

Pallas armed, in a threatening attitude,* standing between two columns, upon which are two cocks, emblems of the contest and strife in exercises and games. She lifts up her large shield, on which is an anchor, in the act of throwing her lance. Vases of this kind were destined to be given as prizes to the conquerors, in games dedicated to Minerva, in the same manner

* Minerva, says Cicero, was so called: quod minaretur (De Nat. Deor., II.) Festo quod singatur pingaturque minitatus armis.

as at Athens during the feasts held in honor of Pallas. We, therefore, always find on the reverse of such vases the representation of one of these games, which took place on the occasion. On this account we here behold a race of two young men on foot.

- 196 An Amphora, from Nola. The shape, the varnish, and the design of this Amphora are beautiful; the painter has represented Comus * or Marsyas playing on the double flute, to the sound of which another Satyr dances. On the reverse a youth, covered with a long mantle, leans upon a knotted stick.

- 197 An Amphora, with black figures

On the upperpart of this vase, Hercules, naked, strangles the Cytheronian lion, which, rushing down in the greatest fury from the mountain, destroyed the herds of Amphytrion and Testius. Apollodorus assures us that Hercules when he killed the monster was only eighteen years old.† On the reverse, and on each side of the picture, is sitting a teacher, before each of whom stands a youth receiving instruction for the athletic games. Another teacher is in the middle, and assists the two youths.

- 198 An Amphora, with red figures.

A satyr is represented running at full speed pursuing a female. On the reverse are two naked men bearded. Each holds a tazza in one hand—the first holds a wine-skin in his right hand. They carry cloaks on their arms.

- 199 An Hydria, with red figures.

On this vase is represented a youth, armed with a sword, in a mantle, lying on the ground, and looking up to his victor, who, also armed with a sword, keeps him under his foot. He stretches out his right arm to give him a blow. Two other young men follow; one also lying on the ground, the other holds him fast

* Millingen *Peint. des Vases Grecs*, pl. XIX. Rome, 1817. *Tischbein tab. XLIV. tom. II.*

† Apollod. II, 4.

by the hair and by the right arm. As there is nothing else to characterize the aforesaid figures, we shall here close the description of them.

- 200 An Hydria, with black figures. Women drawing water. Here we see a portico resting upon three Doric columns; on the same is a large front with a figure half reclining; under the portico are two panther's heads, from whose mouths water is spouting; there are four women all dressed alike; two of them fill their vessels (Hydrias) with water; these Hydrias are made like the vase itself—the other two are waiting till the two first have finished. None of the women carry in their hands ribbons or garlands, nor is the fountain decorated with them, nor are there olive branches or festoons upon the columns of the portico, which induces me to think that the subject of this picture does not represent a religious mystery; for, besides the absence of such garlands, with which the sacred fountains were usually adorned, we know that when painters intended to represent any sacred ceremony, they always placed the females two and two in processions appointed for drawing water.* I therefore think that these women do not fetch water for lustration and libations, but for their domestic wants. This is not the only private custom represented in such pictures, nor is this the first time we learn from them, that these vases were destined for the sacred or domestic uses of life.

- 201 An Amphora, with black figures. Bacchus, with a long beard, riding upon an ass; a satyr with wine skin and a drinking-horn precedes the god, while Comus,† or Marsyas, following the company plays on the double flute. On the reverse is Bacchus wearing an ivy garland, holding a drinking-horn in his right hand and a vine-twigg in his left, faces a priestess playing on the double flute, and behind him is a Faun playing on the lyre.

* *Annali dell' Istø.* vol. II. page 36. (206.)

† *Millingen Peint. des Vases Grecs*, pl. XIX. Rome, 1817. *Tischbein*, tab. XLIV. tom. II.

202 A Phiala, with black figures. On both sides is represented a chariot race; four run at full speed; the charioteer who sits, abandons the reins, which are hanging upon the horses' necks, whips them with all his might in order to make them go faster; he wears a white or violet tunic, viz. the Systis, which, as we have stated on other occasions, left the arms at full liberty to master the horses, and use the reins with freedom.

203 Pelike, from Nola.

We know from Homer that Antilochus reported the death of Patroclus to Achilles; the messenger was without weapons, having handed them to Laodocus, his companion. This fact is represented by the painter in accordance with the narrative of the Greek poet, as will be seen by the following verses—

“ To brave Laodocus his arms he flung,
 “ Who near him wheeling, drove his steeds along;
 “ Then ran, the mournful message to impart.
 “ With tear-full eyes and with dejected heart.”

Hom. Il. book XVII. v. 785—788. Pope's Trans.

Antilochus wears a chlainæ and a traveller's pileus, he is sitting, and his long lance is standing close by, leaning against the wall.

“ There sat Achilles, shaded by his sails.
 “ Thus while he thinks, Antilochus appears,
 “ And tells the melancholy tale with tears.
 “ Cast on the ground, with furious hands he spread
 “ The scorching ashes o'er his graceful head.”

Book XVIII.

The artist, who made this vase, has availed himself precisely of this moment, and we see Achilles covered with his large mantle, striking his forehead with the palm of his right hand. Some others have been of a different opinion. That this is the subject here represented; the name of Achilles written in Greek,

which is distinctly seen near the hero (✓J/+Δ) is sufficient proof. His shield is hanging up, and thereby the artist intended to shew that Achilles was then in his tent, and therefore he hung up the shield. *Of the figure standing behind Antilochus, with the breast uncovered, but the body wrapped in a plain mantle which falls upon his right arm, and is tied behind the shoulders, with a hat, as if he accompanied Antilochus going as a messenger to the large ships of Achilles, we can give no account, if we limit ourselves to the narrative of the Greek poet; he is leaning upon a knotty stick, his eyes are fixed upon Achilles, but grief is painted upon his countenance. On the reverse is a youth between a woman and an old man, of whom he is taking leave.*

- 204 A Fan in white satin, painted by Mr. Penet, a painter living in the days of Lewis XIV., representing the well known fable of Pan and Syrinx. In 1712 the Duchess of Montmorency presented it to the Marchioness Bevilacqua of Ferrara.
- 205 A Fan in white satin, coloured by Mr. Gui, a contemporary to Lewis XIV. exhibiting the Departure of Cleopatra and Antony from Egypt for Rome. It was made by order of, and after a drawing from, the Marchioness Eleanor Montemoidi in 1704.
- 206 A Fan in white satin, painted by Mr. Afasia, a painter in the service of the Court of Ferrara, exhibiting Eurydice bitten in the heel by a snake. It was presented by the Princess Cibo d'Este to her maid of honour Margaret Notari in 1722.
- 207 Amphora, with black figures.

Cassandra is represented in both divisions of this Amphora, who, on the night of the horrible slaughter and destruction of the family and kingdom of Priam, fled to the sanctuary of the temple of Minerva, the tutelary goddess of the Trojans, which was unable to restrain the audacity of Ajax Oileus, who with his right hand just lays hold of the wretched princess. The goddess appears in the act of protecting her with

her shield, under which the daughter of Priam is beheld, stretching her hand to her persecutor beseeching his compassion: Ajax, despising the wrath of the goddess, profanes the sanctity of the place. A frightened Trojan is behind the goddess stealing away from the wrath of Ajax. The hero is in complete armour.*

208 Amphora, with black figures.

It is well known how Memnon, the son of Tithonus and Aurora, having come to Troy for the sake of assisting Priam, accompanied by an army composed of Persians and Ethiopians, fell by the hand of Achilles.†

In one of the two divisions of the vase, Achilles and Memnon, each armed with a shield and lance, combat face to face, assisted by their mothers Thetis and Aurora, in the same manner as these two goddesses were to be seen at the sides of their sons on the chest of Cypselus.‡ In the other division is Hector struck by the blow of a huge stone from Ajax, and borne half dead to Troy—Homer, xiv. His aged father is in lamentation, putting his right hand to his forehead, and with his left tearing his white locks, overwhelmed with the deepest grief; along with him is Andromache or Hecuba, lifting both hands to heaven and shrieking at the unfortunate condition of the hero.

* Ajax is generally represented bearded, as in the picture of Polygnetus. *Paus.* X. 26. A statue of this hero was at the Gymnasium of Xeucippus, at Constantinople. *Anthol.* v. 390.—this was bearded. Yet on some monuments he was unbearded, as in the present vase, and on that which belonged to the Duchess of Weimar, and on that which Boettiger has published, with his excellent dissertation, "*Ueber den Raub der Cassandra auf einem alten Gefässe. Weimar, 1794.*"

† Dion supposes that he had with him 10,000 Ethiopians, and as many Persians.

‡ Pausanius, V. 19. Com. Q. Calabar. II. and Ovid. l. c. v. 579.

"Phrygiis quem lutea campis

Vidit Achilleâ pereuntem cuapide mater."

On the famous vase of Alibrandi, found at Ceres, in one division, was Achilles contending with Hector, the one assisted by Minerva, the other just abandoned by Apollo; and in the other, the combat of Achilles and Memnon, in the presence of their mothers, each of whom has her name above her head, as well as all the other personages depicted on the vase.

209 Amphora, with black figures. On both sides of this vase the painter has depicted the head and neck of a horse with a long mane, divided into numerous curls.

210 Amphora, with black figures. On each side is a warrior in complete armour, hastily advancing. Since both figures are unaccompanied by any particular attribute it is impossible to say what especial warriors are indicated.

211 Amphora with black figures.

Here also is a quadriga, or chariot with four horses, which, as has been said on that of the sponsals, has probably been a present, we will therefore here omit to repeat what has been already said.

On the reverse are two warriors fighting with lances, and with them are two umpires clothed in purple, who assist in the combat.

212 An Etruscan Vase, representing the Combat of Hercules with Cacus; some snakes are seen arising from two vases, some birds and emblematical animals are in the under lines.

213 An Amphora, with black figures going on an expedition

214 A small Vase, with single figures

215 A Vase, black figures, Achilles with the panthoplea

216 A Vase, with charioteer

217 Six objects, various

218 Three ditto

219 Three ditto

220 A black Vase

221 Five objects, various

222 Five ditto ditto

223 Five Plates

224 Three bronze Feet

225 A Roman Tazza, with Latin inscription

THE END.



